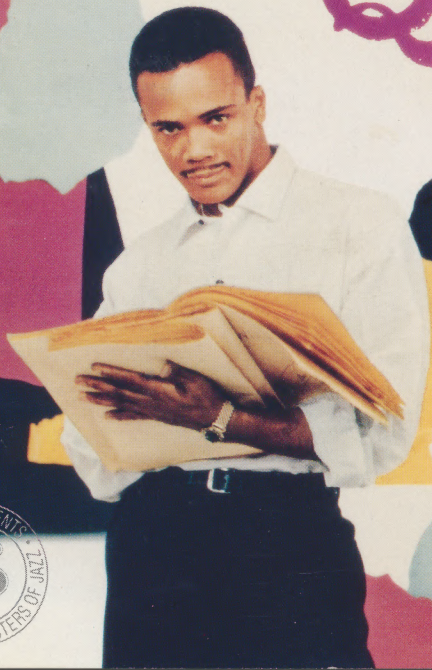


This is how I feel about Jazz

Quincy Jones



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impulse!





**QUINCY JONES
THIS IS HOW I FEEL
ABOUT JAZZ**



1. **WALKIN'** (Carpenter) 10:44
2. **STOCKHOLM SWEETNIN'** (Jones) 5:38
3. **EVENING IN PARIS** (Jones) 4:06
4. **SERMONETTE** (Adderley) 5:55
5. **A SLEEPIN' BEE** (Arlen, Capote) 4:38
6. **BOO'S BLUES** (Jones) 5:12
7. **DANCIN' PANTS** (Guiffre) 3:47
8. **BE MY GUEST** (Neihaus) 4:26
9. **KINGS ROAD BLUES** (Neihaus) 5:03
10. **BRIGHT MOON** (Guiffre) 5:17
11. **THE OOM IS BLUES** (Mariano) 5:07
12. **BALLAD MEDLEY: WHAT'S NEW** (Haggart, Burke) 6:17
WE'LL BE TOGETHER AGAIN
TIME ON MY HANDS (Youmans, Adamson, Gordon)
YOU GO TO MY HEAD (Coots, Gillespie)
LAURA (Raskin)

Featuring: **Phil Woods, Lucky Thompson, Art Farmer, Milt Jackson,
Charles Mingus**

Original sessions produced by Creed Taylor (1-6) and Quincy Jones (7-12)

Reissue produced by Michael Cuscuna

Executive Producers: Dave Grusin & Larry Rosen



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For the sake of the title chosen for this session, I have disregarded the established precedent of a Jazz arranger's album being mostly a display of his technique and/or craftsmanship.

This Is How I Feel About Jazz is an attempt on my part to supply the settings, select the proper cast and musically portray my feelings about some of the less cerebral and more vital or basic elements contained in Jazz.

Trying to put into words the essence of these elements has made me realize that Jazz is much easier to play than to say.

At the recent Newport Jazz Festival, one of the topics for panel discussion was "The Future of Jazz." As a member of this panel, I stated my preference for a "natural growth" instead of a "forced or blueprint-ed development."

Because of the lack of time to explain this point thoroughly, it could have possibly been assumed that I was unaware of the possibilities uncovered only

by *advancement* of Jazz techniques.

Such an assumption would be clarified, I hope, after a hearing of this album, as it has given me ample opportunity to present most of my favorite musicians and soloists in settings conducive to swinging and to their unlimited self-expression. (These latter elements comprise the most distinctive characteristics of Jazz. Original voices are created and not mapped out, meaning you can't make a race horse out of a mule.)

I would prefer not to have this music categorized at all, for it is probably influenced by every original voice in and outside of Jazz, maybe anyone from Blues singer Ray Charles to Ravel; I don't know or care, and I think the musicians here feel the same way. We aren't trying to prove a thing except maybe that "the truth doesn't always hurt."

WALKIN'

This is one of those "tested and proven" Jazz standards introduced originally by Miles

Davis and guaranteed to strike a groove. We tried to get the feeling of an informal session, using orchestral backgrounds written to sound like "Head arrangements" rather than complex

lines. I think we took full advantage of our guarantee and retained a feeling of complete freedom and relaxation. Paul Chambers' bass solo descends finally into a groovy, walkin' line



under Art Farmer's muted choruses followed by Lucky Thompson at his best. Urbie Green, Frank Rehak and Jimmy Cleveland play one chorus each, then take two choruses of fours, starting in the same order, with Phil Woods and Hank Jones concluding the solos, building all the way. Charli Persip never stops swinging and is developing into one of the freshest drummers on the scene today.

STOCKHOLM SWEETNIN'

This is a composition I had originally written for Art Farmer and Clifford Brown when we recorded with the Swedish All-Stars in Stockholm, Sweden, 1953. As a tribute to Clifford, I have orchestrated his solo from that session. Following solos by Art Farmer, Phil Woods and Hank Jones, Brownie's chorus begins, introduced by unison trombones, and is continued for 32 bars. I consider this one of his most well constructed solos on record, and it serves as a stimulating, inspired composition. I was trying for a light,



small group feeling with a large orchestra sound.

EVENING IN PARIS

Zoot came all the way from Washington, D.C. to make this one. This was also composed while on the 1953 European tour, this time in Paris. I wanted to introduce the first part with a mixture of the French impressionistic school and free Jazz feeling—Zoot's solo is followed by Art Farmer - trumpet and Milt Jackson on vibes. Charles Mingus again reminds me of his mastery of the bass, displaying remarkable control on the opening lines.

SERMONETTE

As Dizzy used to say, "this feels like one of them good old good ones -." If you can forget your rules of "HIPology" for a moment, I think you'll dig this tune. This is where a lot of the current Jazz scene really came from and no intention of tongue in cheek was intended here. The following "Soul Brothers" were soloistically

involved in conveying this spiritual message: Art Farmer-trumpet, Lucky Thompson-tenor, Milt Jackson-vibes and Gene Quill-alto. If you, perchance, do happen to receive, please pass it on!

A SLEEPIN' BEE

This was done originally as a ballad by one of my favorite singers, Diahann Carroll, in the recent Broadway production, *House of Flowers*. As usual, Harold Arlen's composition here is so harmonically complete, it leaves little need for composition within the melody. I tried to get an improvised sound with the flute and bass interplay by alternating one bar ad libbed with one bar written. Solos are by Art Farmer, Phil and Mingus. (Phil's solos contain form enough to become compositions.)

BOO'S BLUES

This was named after "Boo" Frazier, Disc Jockey (Dizzy's Cousin), who portrayed this cute musical caricature during some of the dances we played on the

recent State Department tour with Dizzy's big band. He used to do a groovy little high pockets dance, described easier by playing than by saying. Solos in following order: Phil Woods-alto, Herbie Mann-flute, Art Farmer-trumpet, Lucky Thompson-tenor, Jimmy Cleveland-trombone, and Charles Mingus-bass.

My reason for the constant use of Farmer with a mute was done purposely to emphasize his wonderfully distinctive melodic lines. He gassed me on everything!

Our prime objectives in this album were soul, groove and honesty. I am very grateful to have such musically compatible constituents (wailin' friends) to help make it possible for me to express how I feel about Jazz.

—Quincy Jones, 1957



In Southern California the evenings are cool, as many an Easterner has found out to his discomfort. But periodically the sequence of chilly dusks is broken by a hot, dry, sometimes rather nervous wind, that sweeps from the interior and changes the entire atmosphere of the area. Then you see the retired Idaho farmers sitting on their verandahs rocking back and forth and watching the traffic.

They call this wind a Santa Ana. This album is NOT called a Santa Ana, but it does bring a warm, almost hot breeze to Southern California, or West Coast; jazz which shows that it need not always be cool.

And it's time some real effort was made to demonstrate to the world that everything recorded in the Hollywood studios is not more emotionally restrained than a London native in a room full of Americans. As Betty Roche wrote to Jimmy Lyons, whose nightly KNBC, San Francisco program has been a breath of warmth in what has sometimes seemed a wilderness

of cool sounds, "it's good to hear the swingers."

Quincy Jones, who produced this album, selected the personnel, picked the instrumentation and arrangers, is a West Coast product himself—he's from Chicago originally but settled in Seattle when he was 10 and was raised there. For that matter, most of the so-called West Coast musicians are originally from the East, or at least not the West, and they don't always play in that tight little style that has become known as West Coast. They can get pretty funky, especially, as Shelly Manne says, "if they've eaten enough in those all-night hamburger joints." When Quincy was commissioned by ABC-Paramount to produce this album, he decided "to show the West Coast in a more relaxed, earthy atmosphere." I think the best way to judge how well he succeeded is to listen and when you do, I am sure you will agree with me that what we have here is not West Coast or East Coast or No-Coast, but just good swinging, moving, intelligent, relaxed music that could

have been made anywhere, given men of this caliber. It is individual music because the men who played it and wrote it and arranged it are individual artists. But it carries no indigenous geographical classification. It does carry the label of modern jazz, that kind of modern jazz which has been increasingly important in recent years, a jazz that is warm, vibrant, swinging, and, above all, communicates to as broad an audience as possible.

The device that Quincy Jones used here was to make separate recording dates, each with a different instrumentation. One date featured four of the best alto saxophonists on the coast - Benny Carter, Art Pepper, Herb Geller and Charlie Mariano and a rhythm section of Lou Levy, piano; Red Mitchell, bass; and Shelly Manne, drums. For this date Jimmy Guiffre and Lennie Neihaus, neither of whom play on the album, wrote the arrangements.

The second date was for saxophones and has Buddy Collette, Bill Perkins and Walter Benton on tenors and Pepper Adams on

baritone (the most exciting soloist on that instrument since Serge Chaloff came up) with a rhythm section of Perkins, Vinnegar and Manne and arrangements by Guiffre and Charlie Mariano, who does play on the alto sides.

The tunes they all contributed (and each selection is an original, either outright or as a new composition on an old framework, with the exception of the ballad medley) are either outright blues or manage to have that blues feel that is essential to good, funky jazz.

As to the men involved, Quincy Jones is one of the brightest young arrangers currently operating in jazz and a man whose maturity belies his age (24) and whose work is a constant tribute to his middle name - Delight! The alto soloists, the trumpet soloists and the saxophone soloists make, on each date, an interesting series of contrasts in style and accent and the device followed on almost all tunes, of allowing them to take consecutive statements in order, adds to the

interest. The rhythm section throughout performs admirably and in its members' solos, as well as in the group effort, swinging is the first order of business.

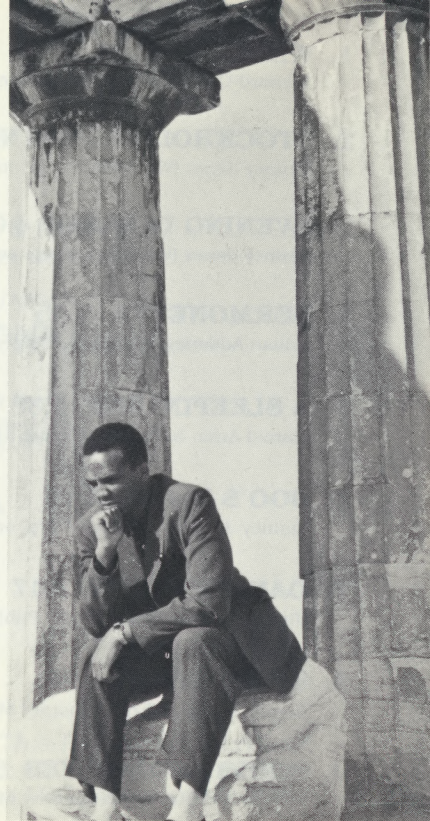
—Ralph J. Gleason, 1957
(edited in 1992)

Three selections by a trumpet section were also recorded and issued on *Go West, Man*. Because of space limitations, we were not able to include them here.

On the **Ballad Medley**, the soloists are Bill Perkins on **What's New**, Pepper Adams on **We'll Be Together Again**, Buddy Collette on **Time On My Hands**, Carl Perkins on **You Go To My Head** and Walter Benton on **Laura**.

Finally, it has been rumored that the handclapper on **Sermonette** is Ray Charles, but that is unconfirmed.

—Michael Cuscuna



1. **WALKIN'** 10:44
Richard Carpenter (Richcar Music/BMI)
2. **STOCKHOLM SWEETNIN'** 5:38
Quincy Jones (WB Music Corp. on behalf of Silhouette Music Corp./ASCAP)
3. **EVENING IN PARIS** 4:06
Quincy Jones (WB Music Corp. on behalf of Silhouette Music Corp./ASCAP)
4. **SERMONETTE** 5:55
Julian Adderley (WB Music Corp./ASCAP)
5. **A SLEEPIN' BEE** 4:38
Harold Arlen & Truman Capote (Harwin Music Corp./ASCAP)
6. **BOO'S BLUES** 5:12
Quincy Jones (WB Music Corp. on behalf of Silhouette Music Corp./ASCAP)
7. **DANCIN' PANTS** 3:47
Jimmy Guiffre (Beach Music Publishing Co./ASCAP)
8. **BE MY GUEST** 4:26
Lennie Niehaus (Contemporary Music/BMI)
9. **KINGS ROAD BLUES** 5:03
Lennie Niehaus (Contemporary Music/BMI)

10. **BRIGHT MOON** 5:17
Jimmy Guiffre (Beach Music Publishing Co./ASCAP)
 11. **THE OOM IS BLUES** 5:07
Charlie Mariano
 12. **BALLAD MEDLEY: WHAT'S NEW** 6:17
Bob Haggart & Johnny Burke (Limerick Music, Marke Music, M. Whitmark & Sons, Reganesque Music, My Daddy's Song/ASCAP)
- WE'LL BE TOGETHER AGAIN**
- TIME ON MY HANDS**
Vincent Youmans, Harold Adamson & Mack Gordon (EMI Miller Catalog, Harold Adamson Music, Warner Bros. Music Corp./ASCAP)
- YOU GO TO MY HEAD**
Fred Coots & Haven Gillespie (Remick Music/ASCAP)
- LAURA**
David Raskin (CBS Songs/ASCAP)

#1-6 were originally issued as *This Is How I Feel About Jazz* (ABC Paramount 149) and #7-12 were originally issued as part of *Go West, Man* (ABC Paramount 186)

Personnel on 1 & 2:

Art Farmer, Ernie Glow, Ernie Royal, Joe Wilder - trumpets
Jimmy Cleveland, Urbie Green, Frank Rehak - trombones
Phil Woods - alto saxophone
Bunny Bardach, Lucky Thompson - tenor saxophones
Jerome Richardson - flute, tenor saxophone
Jack Nimitz - baritone saxophone
Hank Jones - piano
Paul Chambers - bass
Charli Persip - drums
Arranged by Quincy Jones
Recorded in New York on September 29, 1956

Personnel on 3 & 4:

Art Farmer - trumpet
Jimmy Cleveland - trombone
Gene Quill - alto saxophone
Zoot Sims (#3) & Lucky Thompson (#4) - tenor saxophone
Herbie Mann - flute, tenor saxophone
Jack Nimitz - baritone saxophone
Milt Jackson - vibes
Hank Jones - piano
Charles Mingus - bass
Charli Persip - drums
Arranged by Quincy Jones
Recorded in New York on September 14, 1956

Personnel on 5 & 6:

Art Farmer - trumpet
Jimmy Cleveland - trombone
Phil Woods - alto saxophone
Lucky Thompson - tenor saxophone
Herbie Mann - flute
Jack Nimitz - baritone saxophone

Billy Taylor - piano

Charles Mingus - bass

Charli Persip - drums

Arranged by Quincy Jones

Recorded in New York on September 19, 1956

Personnel on 7 - 9:

Benny Carter, Art Pepper, Herb Geller,

Charlie Mariano - alto saxophones

Lou Levy - piano

Red Mitchell - bass

Shelly Manne - drums

Arranged by Jimmy Guiffre (#7) and Lennie Niehaus (#8-9)

Recorded in Los Angeles on February 25, 1957

Personnel on 10 - 12:

Buddy Collette, Bill Perkins, Walter Benton - tenor saxophones

Pepper Adams - baritone saxophone

Carl Perkins - piano

Leroy Vinnegar - bass

Shelly Manne - drums

Arranged by Jimmy Guiffre (#10) and Charlie Mariano (#11)

Recorded in Los Angeles on February 25, 1957

Original sessions produced by Creed Taylor (1-6) and Quincy Jones (7-12)

Reissue produced by Michael Cuscuna

Recording engineer for (1-6): Irv Greenbaum, Beltone Recording Studios

Recording engineer for (7-12): John Kraus

All recordings are mono.

Executive Producers: Dave Grusin & Larry Rosen

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Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

COMPACT
disc
DIGITAL AUDIO
DIGITALLY
MASTERED

GRD-115



1. WALKIN' 2. STOCKHOLM SWEETNIN' 3. EVENING IN PARIS
4. SERMONETTE 5. A SLEEPIN' BEE 6. BOO'S BLUES
7. DANCIN' PANTS 8. BE MY GUEST 9. KINGS ROAD BLUES
10. BRIGHT MOON 11. THE OOM IS BLUES
12. BALLAD MEDLEY: WHAT'S NEW
WE'LL BE TOGETHER AGAIN
TIME ON MY HANDS
YOU GO TO MY HEAD
LAURA

impulse! impulse! impulse! impulse! impulse! impulse! impulse! impulse! impulse! impulse!

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